THE RAGTIMER

NOVEMBER/DECEMBER 1973

PUBLISHED BY
THE RAGTIME SOCIETY

DEDICATED TO THE
PRESERVATION OF
CLASSICAL RAGTIME

RECORDS FOR SALE

As a service to members, THE RAGTIME SOCIETY INC. is currently in a position to fill orders for the following records. All prices quoted include charge for postage.

SACKVILLE - $6.00 each

2004 - Grand Piano - Willie The Lion Smith/Don Ewell
The reissue of the famous duets by these two giants of stride piano is a classic treasure. Includes I've Found a New Baby, Just You Just Me, Everybody Loves My Baby, Sweet Georgia Brown and six other gems.

HARMONY - $3.50 each

KH32421 - Ragtime Favorites of Scott Joplin and Other Great Piano Rags - Max Morath/ Wally Rose. Contains: M. L. R., Euphonic Sounds, Easy Winner, Original Rags, Scott Joplin's New Rag, Hot House, Rooster, Nonsense, Castle House, and Triangle Jazz Blues.

ANGEL - $6.00 each

S36060 - Scott Joplin: The Red Back Book by The New England Conservatory Ragtime Ensemble. Contains: Cascades, Sun Flower Slow Drag, Chrysanthemum, Entertainer, Rag Time Dance, Sugar Cane, Easy Winners, M. L. R., plus two piano solos.

EUBIE BLAKE MUSIC - $6.00 each

EBM#4 - Sissle & Blake Early Rare Recordings Volume 1

This album features the famous team of Sissle and Blake in their original, now rare, recordings: Baltimore Buzz, Love Will Find A Way, Oriental Blues, I'm Craving For That Kind of Love, Bandana Days, Pickaninny Shoes, Broadway Blues, I've Got The Blues, I've Got The Red White & Blues, I'm A Doggone Struttin' Fool, Boo Hoo Hoo, Down Hearted Blues, Waitin' For The Evenin' Mail, Sweet Henry.

JAZZOLOGY - $6.00 each

JCE-71 - Ragtime: A New View - Played by Donald Ashwander. A teasing sample of Ashwander's artistry can be found on an earlier record "They All Play Ragtime". The record offered, provides the broader view of the personalized style of Ashwander's work.

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SPECIAL SALE OF SOCIETY REPRINT SHEET MUSIC - The offer of 15 different selections in the September/October 1973 issue of THE RAGTIMER is still available for this issue.

FOUNDED 1962
INCORPORATED 1970

THE RAGTIME SOCIETY
INCORPORATED

is a non - profit corporation having the following objects:

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

The Officers and Directors of
THE RAGTIME SOCIETY INC.

express

GREETINGS

and

ALL THE BEST WISHES
OF THE SEASON

to YOU and

RAGTIMERS EVERYWHERE

RAGTIME...
UNDER YOUR HAT

To MEMBERS of THE RAGTIME SOCIETY! It is another warm thankyou going out from THE RAGTIMER for a further year of solid support. As we come to the end of 1973 still riding the tide of a massive ragtime revival, it is with knowledge that YOU and your fellow members made it possible.

This, too, is a time to sincerely thank the many members who sent in articles, clippings, programs, news items, tapes and other pieces of information for possible use in THE RAGTIMER during the year. Material which has not been used is helping to build a precious backlog for the future. We do hope you will continue to forward items relating to RAGTIME.

It was "RAGTIME HEAVEN" here on earth at the SOCIETY annual bash in Toronto this year. The event broke all records for attendance, talent, and ragtime music. The affair is reported elsewhere in this issue, but no words can adequately describe the pleasure shared by hundreds of ragtime enthusiasts over one brief week-end.

Don't forget it is membership renewal time again. Have YOU sent in your 1974 renewal? If not, then your next pleasant task is obvious.

Finally, we wish you the kind of joyous season that cannot be dimmed by the rationing of Christmas lighting.

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RECORD REVIEW

by
TEX
WYNDHAM

Paseo Stereo DF 102 'The St. Louis Ragtimers'

Personnel: Bill Mason, cornet; Glennon J. J. Meyer, clarinet; Trebor Jay Tichenor, piano; Al Stricker, banjo; Don Franz, tuba.

Selections: I've Been Floating Down The Old Green River; Mississippi Mud; At The Mississippi Cabaret; I Love To Go Swimmin' With Wimmin; I Wish't I Was In Peoria; Give Me The Sultan's Harem; Sadie Green, The Vamp Of New Orleans; Since My Best Gal Turned Me Down; Heebie Jeebies; Red Hot Pepper Stomp; Kerry Mills' Ragtime Dance; Just A Little While To Stay Here; The Georgia Grind.

After a delay that has been much too long to suit me, The St. Louis Ragtimers are back to brighten your turntable with a new LP of rollicking two-beat ragtime. This news alone should be enough to make most ragtimers run right out to get this album, but in case some of you are not familiar with the work of this happy little band, perhaps a few more words are in order.

Although the addition of a clarinet for this session may give the appearance of moving toward a jazz approach, and although the Ragtimers' neighborhood is pretty close to the jazz-ragtime border, their distinctive, enthusiastic sound is four-square in the ragtime tradition. You won't, for example, hear any of the earthy, searing, blues-based tones in this LP that you'll hear to some degree in your jazz records. Moreover, the Ragtimers' emphasis is on proper presentation of the specific tune at hand, rather than the jazzman's method of using the tune as a jumping-off place for individual and collective improvisation. The result is a unique, fun-filled and highly enjoyable record.

The discipline and depth of musical understanding in the Ragtimers enables the band to tackle successfully material that a jazz group just couldn't do much with. To illustrate, just listen to 'Give Me The Sultan's Harem', a more-or-less routine Tin Pan Alley comedy song. The lyrics are based on an idea that would have been funny enough if more work had been put into them, and the melody to the chorus is rather shallow. But the Ragtimers understand the tune, get under the skin of it, and turn in a fine performance that cheerfully disregards the song's deficiencies and will leave you with a tapping foot and a broad grin.

For a two-beat band, the rhythm is remarkably light, probably because each man knows his job so well and subordinates himself to the overall effect. Unfortunately, the piano is a bit underrecorded, and has a rather muffled sound anyway, so that you'll have to pay close attention to pick up some of Tichenor's stomping, tasteful solos. But this is a minor flaw, as the solo spots are designed more as changes of pace than as showcases

for virtuoso fireworks - even though, in cornetist Mason, the Ragtimers obviously have a top-rank soloist who demonstrates meaty ideas and the technique to bring them off without a hitch.

Most of the tunes are vocals, primarily taken by banjoist Stricker, whose clear diction and natural delivery are just right for the material. Mason does an earthier, though quite satisfactory job on the vocal chores to 'Mississippi Cabaret' and 'Sadie Green'.

The four instrumentals all appear on Side Two. (The above listing, by the way, has the tunes in the order in which they appear on the record, which differs from both the labels and the poorly proof-read liner notes.) 'Georgia Grind' is not the jazz piece of the same name recorded in the twenties by Louis Armstrong and others, but a fine rag by Ford Dabney and is taken here as a piano solo. 'Red Hot Pepper', 'Best Gal' and 'Ragtime Dance' are by the full band, complete with all the strains, cleanly handled breaks, and an overall variety of sound that's surprising for such a small group.

The Ragtimers' other two LPs are still available, as far as I know, and contain the following tunes:

Audiophile AP-75: Shake That Thing; Lulu White; Sailing Down The Chesapeake Bay; Up Jumped The Devil; Mahogany Hall Stomp; Steamboat Stomp; King Chanticleer; Waiting For The Robert E. Lee; Gatemouth; Canal Street Blues; Ice Cream; Maple Leaf Rag; Chattanooga Stomp; Gut Bucket Blues.

Audiophile AP-81: Cakewalking Babies From Home; Riverside Blues; Georgia Swing; Moving Day; Black Mountain Rag; Dead Man Blues; Chestnut Valley Rag; Bye and Bye; I Ain't Rough; Tank Town Bump; When Ragtime Rosie Ragged The Rosary; Bucksnort Stomp; Eli Green's Cakewalk; They Gotta Quit Kickin' My Dog Around.

The band is the same, except that Meyer does not appear on the Audiophiles, and drummer Ed Freund is added for AP-75. Both LPs are excellent, beautifully balanced and recorded, and highly recommended.

For my money, though, this new third LP is the best of the lot. It contains more in the way of seldom-heard, but top-drawer numbers. Moreover, it does not contain any awkward attempts to copy the Negro dialect and corny humor that appeared in the original sheet music and records of some of the tunes on the Audiophiles (although the Ragtimers, like every other contemporary band that tries the tune, cannot resist copying the switch into and out of half-time that Bix Beiderbecke used on his record of 'Since My Best Gal Turned Me Down' and which, for my money, brings a driving number to a grinding halt that dissipates all the momentum in the performance). Finally, this LP does not contain the spoken introductions that appear on AP-81, which, while amiable enough, contain little information and do not stand up well on repeated listening.

But I suppose I wouldn't be a critic if I didn't find something to balance all of the many pluses on this LP, so here goes: on too many tunes, Mason hits the very last note

too hard and too long, so the tune doesn't quite end with the same crispness that has generally characterized the performance. So if you're a last-note connoisseur, watch out here.

As you can see, though, all of these are trivial points compared to the high quality of the music this band has produced on all its LPs. This is a unique group, bringing a skilled hand to a rich vein of musical material that goes almost completely unmined these days. Try this LP, or either of the Audiophiles. After that, I'll bet you'll get the others.

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RAGTIME BOOK REVIEW

(Ed. Comment: We are pleased to publish this further review, in depth, of "THE ART OF RAGTIME" as prepared by member Bill Long of Bloomington, Indiana.)

THE ART OF RAGTIME, by William J. Schafer and Johannes Riedel, Louisiana State University Press, Baton Rouge, 1973, 249 pages, 11 illustrations, musical examples, hard cover, $10.

Americans have always had a kind of cultural hyperopia, an ability to see and appreciate art created by cultures remote in time or place while perceiving our native American creations in only the most blurred and imperfect way. This anomaly has particularly applied to popular arts, especially music, producing such peculiarities as the sudden increase in the respectability of rock and roll after its round trip to England or the phenomenon of college choruses fa-la-la-ing away at Morely's madrigals in complete ignorance of the unique and powerful choral music of William Billings.

But not quite all American music has suffered this fate, the notable exception being jazz. Since the exception tests the rule it is interesting to speculate as to why of all forms of popular music, jazz won its position as a music to be taken seriously.

My own theory is that jazz survived its initial status as a novelty to continue its evolution due to the fact that almost from the first public awareness of jazz, a body of perceptive jazz criticism started accumulating. The status of jazz as a music of consequence was thus ensured and the jazz enthusiast could enjoy his music all the more knowing it had sound intellectual underpinnings even as it made him tap his toes. Though the musicians themselves were frequently indifferent to or bemused by the efforts of the critics, there can be little doubt that the critics helped to separate the wheat from the chaff and to preserve the wheat, occasionally in very direct ways as in the case of Alan Lomax' Library of Congress recordings of Jelly Roll Morton.

Ragtime, on the other hand, had few articulate champions during its heyday. Although Scott Joplin and his set were quite serious about the music they were creating and

the publisher John Stark propagandized tirelessly for the cause of classic ragtime, nothing comparable to the critical attention given jazz arose and ragtime died the death to which any superannuated musical novelty is doomed. Even more disastrous was the fact that so much of the ragtime tradition lost simply because no one was there to assert its value.

THE ART OF RAGTIME is the kind of book ragtime needed in 1910, but coming as it does in the midst of renewed public interest in ragtime, it is especially welcome now. The book is a scholarly and thoughtful study of ragtime and is a major contribution to the literature on the subject.

THE ART OF RAGTIME considers all aspects of ragtime, from history to performance with special emphasis on the classic ragtime of the mid-western triumvirate, Joplin, Scott, and Lamb (spiritually if not geographically from Missouri). The early chapters of the book form a social history of ragtime. The grudging assimilation of black music by white culture is dealt with at length. The interaction of the races during the ragtime era was crucial to the evolution of ragtime but is often paradoxical and baffling to modern observers. Schafer and Riedel make as much sense of it as anyone is apt to.

The remainder of the book is devoted to a consideration of the music itself. The form and musical devices used in ragtime are explored with reference to many musical examples. Ragtime performance is discussed and contrasted with jazz procedures. The thorny subject of strict reading versus improvisation is broached but ultimately left unresolved, the historical evidence for either side being inconclusive. There is even a set of exercises to accustom the novice to the technical demands of piano ragtime.

But the discussion is not limited to piano ragtime. There is a chapter on ragtime songs and ragtime bands along with an appendix devoted to Treemonisha. There is also a fascinating appendix on the iconography of the sheet music covers of ragtime songs. An extensive bibliography is given.

Inevitably any new book on ragtime will be compared with the classic history THEY ALL PLAYED RAGTIME by Rudi Blesh and Harriet Janis. Such comparisons are not really fair since the two books were written at quite different times with quite different purposes in mind. The difference in the two books is revealed by their titles. Ben Harney, Scott Joplin, and Jelly Roll Morton "all played ragtime" or at least music they chose to call ragtime. A detailed discussion of the differences in their vastly different approaches to the new syncopated music would be out of place in the kind of popular history Blesh and Janis were writing and accordingly does not appear. But if ragtime is considered an "art", these differences are of vital importance, and they are carefully analyzed by Schafer and Riedel. Blesh and Janis did a thorough job of research and the timing of their project in the late 40's made it possible for them to interview many survivors of the ragtime era. Schafer and Riedel, on the other hand, come too late to have the benefit of such primary sources of information but they have the benefit of an extra quarter century's perspective, a perspective based on the work of Blesh, Janis, and countless others who have fostered the revival of the ragtime art.

THE ART OF RAGTIME is not completely without flaws. While it is true that ragtime technique makes special demands on the pianist, demands which are particularly unfamiliar to the classical pianist, I'm not convinced that the exercises in THE ART OF RAGTIME are the answer. The problems of right hand flexibility and left hand octave passagework which the book discusses are familiar to classical pianists and are well handled by a number of standard books of exercises, Hanon's ever popular VIRTUOSO PIANIST, for example. The unique difficulty in ragtime technique is the relentless "boom-chick" of the time-keeping left hand and here the exercises in THE ART OF RAGTIME might possibly be helpful. But the usefulness of these and all the other exercises is limited by a lack of fingerings.

Another point I would quarrel with is the acclaim given Treemonisha. Because ragtime enthusiasts have waited so long to see the opera performed, its production has been greeted with an enthusiasm all out of proportion to its musical worth. Though Treemonisha is remarkable in many ways, Joplin's reputation won't be enhanced in the long run by our losing perspective of the work.

But my main criticism is that the book is too short. The appendix on ragtime music covers, for example, barely scratches the surface of this relatively unexplored and fascinating topic, and I'd like to have read even more about ragtime bands. However, the authors intend the book as "a starting point for study and performance of ragtime," and the book serves that purpose well. I hope that professors Schafer and Riedel will retain their interest in the ragtime art and that others will follow their exemplary lead. If thoughtful criticism like that contained in THE ART OF RAGTIME had appeared sixty years sooner, perhaps ragtime would have continued growing and developing instead of lying dormant almost a half century.

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COMPOSER GIVES AWAY HIT SONG PIANO

(Reprinted from The Toronto Star, Saturday, December 23, 1972)

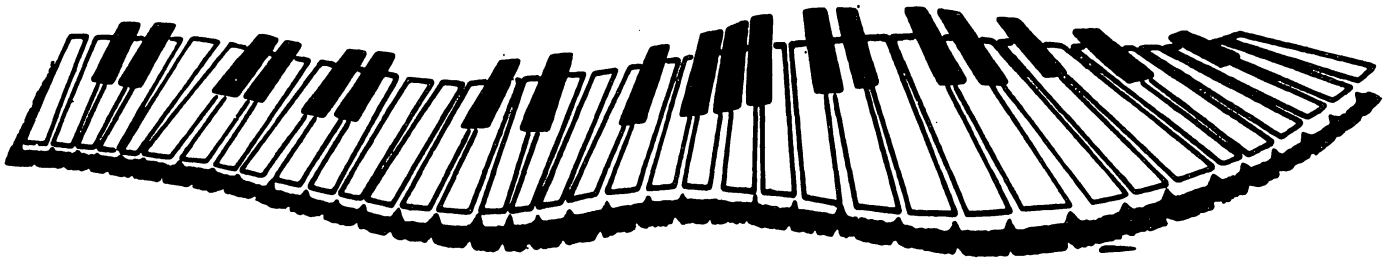
Irving Berlin has given the Smithsonian Institution the old upright piano on which he composed White Christmas and Easter Parade.

The 84-year old composer said yesterday the scarred, mahogany piano was a Christmas gift to the Smithsonian.

"That's the proper place for it now that I'm no longer writing songs," Berlin said.

Made by Weser Bros. of New York, the piano was fitted with a special mechanism called "a transposing keyboard", which operates like the clutch of a car and shifts the keyboard to the right or left into a different musical key.

THE RAGTIME SOCIETY ANNUAL BASH "1973"



The Ninth Annual Bash of THE RAGTIME SOCIETY is now history. But the wonder of it all lingers on to defy adequate description. The maximized use of superlatives can only serve to beggar an event of almost unbelievable proportions. SOCIETY members who were present will not require convincing. Those who could not attend because of distances and other reasons are deprived, in this humble reporting of the event, of the impact this glittering SHOWCASE of RAGTIME imposed on lovers of the music.

Please let us begin with a little tipping of our ragtime hat ----- To BILL McCROSTIE our director in charge of hotel arrangements ----- To CARA INN for the fine accommodations -----To JOHN NORRIS of Coda Magazine for operating a record and music bar offering a true featuring of ragtime ----- To OTHERS known to have shared in the mountain of detail work -----. Finally and significantly to TEX WYNDHAM who spent an exhausting Saturday, October 13th, from 3:00 P. M. to 1:00 A. M. of the following day as a perfect master of ceremonies.

The Friday evening reception for incoming ragtimers turned into a full evening of party ragtime. The Sunday afternoon afterglow saw reluctant parting still to the sound of ragtime music that continues on in one's memory.

We were again honoured by the attendance of our distinguished member, DR. JAMES HUBERT BLAKE. But like any other member Eubie came to enjoy himself, to relax, to be with friends of long standing, to listen, and to take an active part in the proceedings. The bestowing of honours on the 90-year old Eubie Blake are not new to him. In an effort to show its loving respect and esteem for Eubie's life long contribution to ragtime and for Eubie as a person, the SOCIETY reached for the unique and greatest accolade it could confer by naming Eubie the first honorary Life Member of THE RAGTIME SOCIETY. The presentation and citation was given by SOCIETY president IDAMAY MacINNES in the midst of a standing ovation. We wish Marion Blake had been able to attend with Eubie.

We were delighted to welcome another of our older members in the person of LOU HOOPER who is in his 80th year, a mere youngster to Eubie. Lou is now living in Montreal. He had moved from Detroit to New York in 1921 where he joined the

faculty of the Martin-Smith Music School in Harlem (See article about Lou Hooper in THE RAGTIMER of Nov./Dec. 1971.). It was in 1921 that Eubie's Shuffle Along scored as a Broadway success. Lou spent many years as a pianist in the Broadway scene. His appearance at our Bash is one that has been long awaited.

For the first time late registrations had to be turned down. A record sell-out attendance of 360 filled the accommodation. The BASH still retains its private party format. Talented members shared their performing ability with others as 10 hours of continuous activity rolled swiftly by before some 40 performing musicians had each made an all too brief appearance.

It was gratifying to have so many members present whose activities are often publicized under the SOMETHING DOING section of THE RAGTIMER (JOHN ARPIN, EUBIE BLAKE, RAGTIME BOB DARCH, DAVE FLOWITT, MIKE MONTGOMERY, TOM NOEL, RAGTIME ALEX READ, DAN SUMMERS, TERRY WALDO, and TEX WYNDHAM).

It was equally gratifying to have so many continuing regulars and to name only a few (BEN CONROY, KERRY & WALT GOWER, ROGER HANKINS, DAVE JASEN, JACK PHELAN, GORDON SHEARD, and GERRY VONDY).

A warm welcome, too, went to those participating for the first time in the musical presentation (This group included CHARLIE & LARRY BOOTY, BERNIE BRENNER, JAN DOUGLAS, LOU HOOPER, SAM HUFFMAN, RICHARD KNAPP, and WILLIE WILSON.).

DON BURNS and GLEN MEYER were both Saturday casualties as the result of their overworked night-before performances on piano and clarinet respectively.

Then there were the other regulars who all made well received appearances. A masterful chore was performed by Tex as he skilfully wended his polished way through the impressive backlog of outstanding talent. In keeping with a tradition Tex opened the afternoon proceedings exactly at the advertised starting time of 3:00 P.M. with a rendition of the first published rag in 1897 called "Mississippi Rag". With the help of meticulous notes kept by Tex, it is possible to provide interesting details covering the names of artists, their musical contribution to the party and the order of their appearances (at the Piano unless otherwise stated):

SAM HUFFMAN	- Maple Leaf Rag
MICHAEL ROBINSON (Guitar)	- Heliotrope Bouquet, Dill Pickles
GERALDINE VONDY	- Harmony Rag, Gladiolus Rag
ROGER HANKINS	- Tar Babies Rag, Memphis Rag
CHARLIE BOOTY	- The Phantom Rag, The Pearls
TOM NOEL	- Grace and Beauty, The Naked Dance
ELI KAUFMAN (Banjo)	- Whistling Rufus, The Smiler (Piano Acc. Tex Wyndham)
JACK PHELAN	- Octopus Rag, Thumb Tack Rag (Own Comps.)
BEN CONROY	- Contentment Rag, Sweet Patootie

RAGTIME ALEX READ - Glad Rag Doll, Dominant Rag (Own Comp.), Boogie Strains, Old Piano Roll Blues (Singalong)

RAGTIME BOB DARCH - Mississippi Rag, Harlem Rag, Love in a Mist (Own Comp.), Wolverine Blues, King Chanticleer

Short Intermission

DAN SUMMERS & NEW CHARLESTON CHASERS BAND
DAN (Cornet & Vocals), BRIAN BOWER (Clarinet), BILL FISHER (Trombone & Banjo), MAUREEN SUMMERS (Piano) and JACK HANNIGAN (Drums) - Original Dixieland One-Step, Some of These Days, Clarinet Marmalade, Bluin' the Blues, Margie, Tiger Rag.

JAM SESSION CHANGES: TEX WYNDHAM (Piano), RALPH GRUGEL (Trombone), WALT GOWER (Clarinet & Vocal) - Tin Roof Blues, After You've Gone, Sister Kate, Dr. Jazz.

Dinner Intermission

JOHN ARPIN - Wolverine Blues, Handful of Keys, Noodlin' at the Newgate (Own Comp.), Georgia Sunshine, Memories of You, Fingerbuster (W. "The Lion" Smith)

Short Intermission

RON DAVIS - Polyragmic, Handful of Keys
MILT DAVIS (Guitar) - Swipsey Cakewalk, Picture Rag
JACK CUFF - Sarah Dear (Joplin), Black-Eyed Susan Brown
AUSTIN KITCHEN - Mississauga Rag, Untitled Rag (Own Comps.)
WILLIE WILSON (Banjo) - Canadian Capers, Maple Leaf Rag (Piano Acc. Terry Waldo)
HARVEY ROEHL - Riverside Rag
LARRY BOOTY - Red Flannel Rag, Harlem Chocolate Babies on Parade
BERNIE BRENNER - Ragtime Dance, (& with Banjo Acc. by RICH. KNAPP) - The Entertainer, The Cascades
JAN DOUGLAS - Scott Joplin's New Rag, American Beauty Rag, Wall Street Rag
LOU HOOPER - Blame it on the Blues, Alaskan Rag, The Cakewalk (Own Comp.), Uncle Remus Stomp (Own Comp.)
EUBIE BLAKE - The Dream Rag, Poor Jimmy Green, Valse Amelia, Rhapsody in Ragtime, Troublesome Ivories, Charleston Rag

Short Intermission

CHARLIE BOOTY/BEN CONROY (Duet) - Memories of Ammons and Johnson

DAVE FLOWITT - Perfect Rag, Over the Bars

TEX WYNDHAM - The White Wash Man, Searchlight Rag, Vocal Medley of May Irwin's Frog Song, May Irwin's Bully Song, If You Don't Have Any Money (Don't Bother Comin' Out)

KERRY (PRICE) GOWER - (Piano with vocals) - When Ragtime Rosie Ragged The Rosary, Nobody Knows You When You're Down and Out, You're Lucky To Me, Old Fashioned Love, Baby Doll

GORDON SHEARD - Marchington Circle Rag, Marsh Stomp (Own Comps.), Kitchen Tom, The Naked Dance

DAVE JASEN - Maple Leaf Rag, Raymond's Rag, Nickle In The Slot, Charleston Rag

TERRY WALDO - 12th Street Rag (Own Arrgt.), Nobody (Vocal), Dictys on 7th Avenue, Spanish Venus, How Could Red Riding Hood (Vocal), The Entertainer's Rag

MIKE MONTGOMERY - King Chanticleer, Oh! You Beautiful Doll (Singalong), I'll Build a Stairway to Paradise, Ballin' The Jack. JOINED BY KERRY & WALT GOWER and by TEX WYNDHAM (Piano, Vocals, Clarinet and Cornet for a closing finale) - Oh, Daddy, Cakewalkin' Babies From Home.

The time had raced by. It was 1:00 A. M. on Sunday morning when Tex completed the many introductions made during the many hours that had gone by. The large banquet hall was still comfortably full as a hearty vote of thanks and supporting ovation was tendered to Tex.

The two main room pianos included a Steinway Concert Grand. The smaller room was equipped with the third piano. These pianos did not remain silent for long as after-hours fever set in. In the main room, as time went along, you could listen to Dave Jasen and Dave Flowitt matching their talents with two-piano duets. Across the hall you might find Charlie Booty and Ben Conroy giving their attention to some solid four-hand boogie. For those who remained behind the fun went on.

With each successive Bash, there has been an increased presence of Ragtime Riches. It is useless to wonder how the future can match this, the greatest Bash of all.

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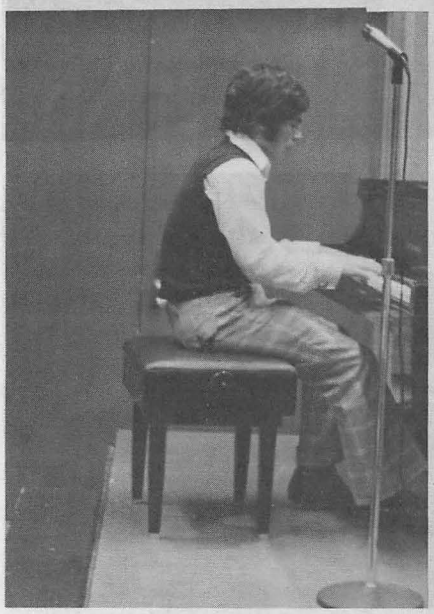
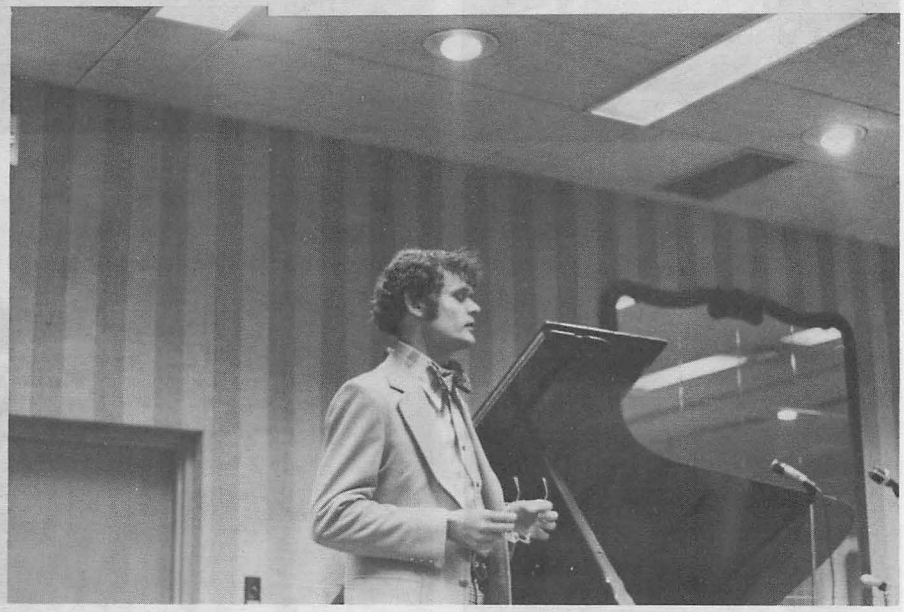
Personalities pictured on the following pages were photographed "in action" at the Bash.

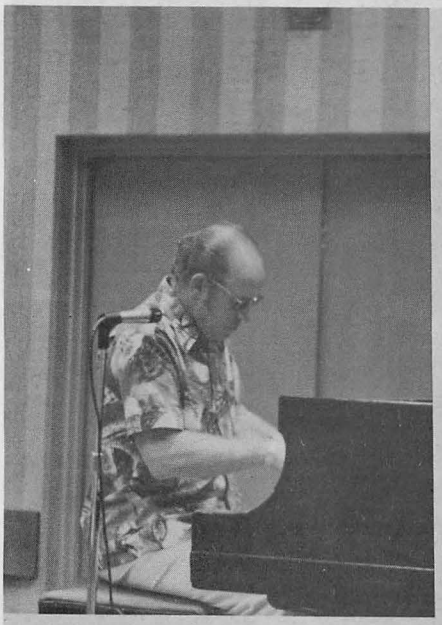
1. TEX WYNDHAM
2. ELI KAUFMAN
3. GERALDINE VONDY
4. LARRY BOOTY
5. CHARLIE BOOTY

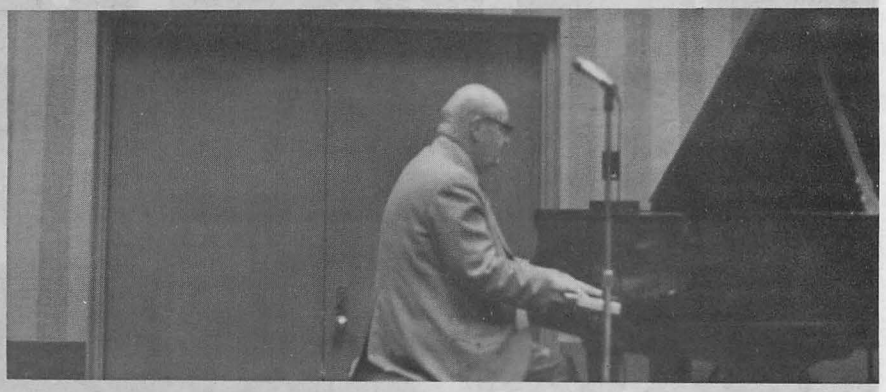
1. TOM NOEL
2. ALEX READ
3. AUSTIN KITCHEN
4. BEN CONROY
5. ROGER HANKINS





1. WILLIE WILSON 2. GORDON SHEARD 3. JAN DOUGLAS
4. RON DAVIS 5. TERRY WALDO





1. BOB DARCH
2. DAN SUMMERS & NEW CHARLESTON CHASERS
3. DAVE FLOWITT
4. JACK CUFF
5. LOU HOOPER
6. EUBIE BLAKE

1. SAM HUFFMAN
2. JOHN ARPIN
3. DAVE JASEN
4. JACK PHELAN
5. MIKE MONTGOMERY
6. WALT & KERRY GOWER

SOMETHING DOING...

JOHN ARPIN - at A. J. Rest. /Tavern, 156 Cumberland Street, Toronto, Mon. to Fri. 6:15 p. m. to 8:00 p. m.

- in the Odyssey Lounge at the top of the Hyatt Regency, Toronto, 9:00 p. m. to 1:00 a. m.

RAGTIME BOB DARCH - at Quality Motel, Carlisle, Pa., Nov. 12 to Dec. 8.

BOB DURST - "RAJAH OF RAGTIME" at Holiday Inn, Occalala, Nebraska, Nov. 26 to Dec. 8.

DON EWELL - at the Life Lounge, 3233 N. Ocean Blvd., Fort Lauderdale, Florida, with Andy Bartha and the Deep South Dixieland Jazz Band.

- at Ocean Manor every Saturday from 3:00 p. m. to 5:00

- at Beowulf Restaurant, 4000 N. Federal Hwy., Lighthouse point, every Sunday from 7:00 p. m. to 11:00.

DAVE FLOWITT - at the Brunswick Hotel, 481 Bloor St. W., with the Climax Jazz Band, Wed. 9:00 p. m. to 1:00 a. m.

- at Grossman's Tavern, 379 Spadina Ave., with Dr. MacJazz band, Thurs. 8:30 p. m. to 12:30 a. m.

JIM KAPLAN - at the Pizza-Stein, 1428 W. Galena Ave., Freeport, Illinois on Tues., Fri. and Sundays.

JOHN MADDOX - at Cherry Creek Inn, Denver, Colorado, Dec. 3 to Jan. 6/74.

RAGTIME $ BILL MAYHERCY - at Ramada Inn, Steamboat Springs, Colorado, Thru Easter, 1974.

MIKE MONTGOMERY - at The Dakota Inn, Rathskeller, Detroit, Mich. Friday nights.

MAX MORATH - on the road with his show "At The Turn Of The Century", and a new production called "Ragtime Years".

DR. ELI NEWBEGBER - and The New Black Eagle Jazz Band at the Stickey Wicket Pub, West Main Street, Hopkinton, Mass. Thurs. 8:00 p. m. to 12:00 p. m. (Pianist is Bob Pilsbury.).

TOM NOEL - on the road with his living portrayal show "Mark Twain At Home".

CHARLIE RASCH - with Sister Kate, at Little Caesars, 15060 Eureka Road, Southgate, Michigan, Friday, Saturday and Sunday nights.

ALEXANDER "RAGTIME" READ - at High Noon Tavern, Richmond-Adelaide Centre, Toronto, 9:00 p. m. to 1:00 a. m.

BOB SEELEY - at Charlie's Crab Restaurant & Lounge, 3230 Pine Lake Rd., Orchard Lake, Michigan, Mon. thru Sat.

DAN SUMMERS - and the New Charleston Chasers (with the ODJB sound), at Speak Steak House, Whirlpool St. at Cleveland Avenue, Niagara Falls, N. Y., Saturday nights and some Friday nights.

TREBOR TICHENOR - and the Saint Louis Ragtimers, on The Goldenrod Showboat, at St. Louis, Missouri.

TERRY WALDO - at Deibel's Restaurant, German Village, Columbus, Ohio, Wednesday and Thursday nights.

TEX WYNDHAM - and The Red Lion Jazz Band, appearing regularly, at The Surrey Restaurant, 1101 Philadelphia Pike, Wilmington, Del.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

THE MISSISSIPPI SIDESTEP

CHARACTERISTIC MARCH AND CAKE WALK

(IN SIMPLIFIED RAG-TIME)

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